



AMEGA WORKSHOP

JUNE 1965

The Amega Workshop is published periodically to discuss new techniques and problems in the motion picture magnetic sound field. The Workshop will gladly answer questions, in this area, address all inquiries to: Bill Stutz, The Amega Workshop, P.O. Box 25, Sun Valley, California.

AMEGA M-3 PORTABLE RECORDER

The Amega M-3 Recorder also attracted considerable attention at the SMPTE show, with questions from engineers from every State in the country, Canada and several foreign countries. The concept of recording directly onto 16mm film, versus the use of $\frac{1}{4}$ " tape, was a strong point of comment and controversy, especially with producers who have been using $\frac{1}{4}$ " tape.

The salient advantages of both methods were discussed thoroughly. These were a few of the conclusions: Recording directly onto 16mm film affords the advantage of immediate playback, interlocked with the projector, or delayed playback when viewing the rushes with a Moviola.

Studios equipped with transfer facilities, or at least with one dubber, could immediately transfer for the editing process. Shooting in remote areas where scenes cannot be repeated, the producer has the positive assurance that the 16mm tape has followed the speed of the camera and that his playback is in absolute sync.

One producer from the Congo area had been sending $\frac{1}{4}$ " tapes back to New York for transfer before he could do preliminary editing. This delayed procedure, plus his non-assurance of achieving absolute sync, added to his anxiety and production delays.

Since the Amega M-3 can be used as a transfer unit from $\frac{1}{4}$ " tape units, many producers will transfer on the spot for editing and playback purposes. The M-3 also affords all the desired portability of $\frac{1}{4}$ " tape recorders. It thus becomes merely a matter of personal choice or the cost of 16mm film versus $\frac{1}{4}$ " tape.

Conclusion: For the first time there is a definite, practical choice between recording methods. And it was the unanimous opinion of all the engineers and producers that field equipment should be small, light in weight and absolutely reliable. Amega M-3 Recorders fit this description completely!

Write for a detailed brochure with complete specifications on the M-3 today.

AMEGA WORKSHOP NEWS

At the recent SMPTE Convention in Los Angeles, Amega displayed its complete line of portable and studio recorders. A mixing console, specially designed for U.S. Navy, attracted considerable attention with its many new innovations. Of particular interest is the new leather-padded arm rest extending the length of the unit, and the console's modular construction.

Consistent with Amega's advanced design concepts, the modules plug in from the front, and each of the six microphone inputs, as well as a line amplifier and equalizer booster amplifiers, are completely interchangeable. Equalization, without insertion loss, was custom-designed to Navy specifications.

The basic Amega "desk job" console features six microphone input channels, with master gain, VU meter and a line amplifier. Each channel has two steps of dialogue equalization. Equalizers and booster amplifiers can be added as required, with placement of these components designed to customer specifications.

The Amega "Workshop" can assist you in planning a console for your individual requirements.

ERASE HEAD NOW OPTIONAL EQUIPMENT

Amega recently has delivered several units with self-contained erase heads in the regular head assembly. This feature eliminates the need for bulk erasing before each recording session. In the reverse mode, the erase and record are automatically shorted. The chance of accidentally erasing desired material has thereby been eliminated.

One of the outstanding applications for the erase head is in the recording of foreign dialogue. Each scene of a picture is first looped for projection, with a similar loop of sprocketed tape in the recorder. To perfect the lip movement and synchronization of each scene, both the sound and the picture loops are run continuously.

At the end of the scene, the operator switches from record to play so the director can determine whether or not perfect sync has been achieved. Then, for absolute sync, the record head is also used as a playback head. Switching from record to play is accomplished by remote control. The erase head proceeds the record head, and, if the scene is to be repeated, the old material is automatically erased.

The recorded scene can be played back later on the standard playback head with the same quality experienced with normal operation. The various scenes are later spliced together and combined with music and sound effects tracts.

For additional information, please write for prices and delivery schedules.

RETRO-FIT PROGRAM

During the past year, Amega has supplied a large number of amplifiers and other components, including low impedance heads, for adaption to existing recording and dubber units. For example, the dubber playback pre-amplifier is housed on a chassis complete with power supply, using the standard Amega plug-in module. This unit, coupled with a low impedance playback head, can be adapted to most existing mechanical units. Special head assembly adaptations are also available.

Models A-1 and M-2 amplifiers with low impedance record and play heads have also been supplied. One installation consisted of 2 model A-1 record-play amplifiers with heads and seven playback pre-amplifiers, power supplies and heads. Since all audio modules are interchangeable, with equal performance one to the other, identical results can be achieved from each dubber or transfer unit. This eliminates the need for extensive equalization from one machine to the other.

The Amega "Workshop" will assist you with any adaptation. Please number your questions to us when writing to facilitate a prompt, concise reply.

INTERLOCK COMPONENTS

Amega interlock and selsyn motors are available with belt and sprocket sets as "do-it-yourself" kits. Wiring diagrams are included. When ordering, please list the type of equipment now in use. If no interlock components are presently involved, please give model numbers of recorders, dubbers, projectors and other equipment.

sound recording

EQUIPMENT SURVEY

SPONSORED BY THE AMEGA WORKSHOP

- ☐ Upgrade present equipment to meet SMPTE standards.
- ☐ New transistor modular amplifiers adaptable to your mechanical units.
- ☐ Low impedance heads easily installed for less hum, flat response at low and high end. 50 to 10,000 cycles when using AMEGA amplifiers.
- ☐ Interchangeable module amplifiers now available for mixing consoles record/play and line boost applications.
- ☐ Complete instructions for installation of all audio components.

CHECK LIST BELOW FOR INFORMATION AND PRICES EQUIPMENT LIST

MODEL NUMBER AND MANUFACTURER						
RECORDERS	No. Pcs.	16MM	No. Pcs.	17 1/2 MM	No. Pcs.	35MM
Portable						
Rack						
Dubbers						
	No. Pcs.	MODEL NUMBER AND MANUFACTURER				
1/4" Tape						
Mixers						
Consoles						
Interlock						
Optical - Rec.						
Optical - Play						
Microphones						
Speakers						

SEND INFORMATION AS CHECKED BELOW

Record play amplifiers		NAME _____ ADDRESS _____ _____
Low impedance heads		
Dubber Preamp Power Supply		
Modular Amplifiers		
Mixer Components		
Interlock Components		
Transfer 1/4" to 16 MM		
Power Amplifiers		
Sync Pulse Amplifiers		
Sync Pulse Heads		
Resolvers		

MADE IN U. S. A.